

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XVI

NEW YORK, AUGUST, 1921

NUMBER 8



A BUSY CORNER OF THE MUSEUM  
THE LENDING COLLECTIONS  
IN THE BASEMENT OF WING H

Copyright, 1921, by The Metropolitan Museum of Art.

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVI, NUMBER 8

CONTENTS

	PAGE
A COMING EXHIBITION OF RUGS. . .	162
THE FRENCH EXHIBITION . . .	162
FRENCH BLACK AND WHITE OF THE LAST HALF-CENTURY (Continued). . .	162
LOAN OF TERRACOTTAS FROM CRETE . . .	168
EARLY CHRISTIAN GOLD GLASS . . .	170
NOTES . . .	175
Summer Visitors—The Staff—Accessions	

A COMING EXHIBITION OF RUGS

THROUGH the courtesy of James F. Ballard of St. Louis, the Museum has been privileged to select from his remarkable collection of oriental rugs about sixty fine examples, which will be shown this fall in the Gallery of Special Exhibitions. The exhibition will open early in October and continue through December. A notable feature of the exhibition will be the display of Asia Minor carpets of the sixteenth and seventeenth centuries.

THE FRENCH EXHIBITION

THE interest in the present loan exhibition of French impressionist and post-impressionist paintings is to some extent indicated by the attendance. The number of visitors in this gallery and in the adjoining galleries of prints and drawings, which were opened a few weeks later than the exhibition of paintings to show the parallel development in those media, has been nearly forty thousand for the first seven weeks or an average of about eight hundred a day.

One picture, lent by Frederick Clay Bartlett, has been added to the group of works by Van Gogh since the catalogue was published. It is a still life showing a slice of melon, a green jug, and some salt fish lying on a piece of brown paper, a painting which reveals an extraordinary solidity and fierce energy of design and color.

The exhibition, which was described at some length in the May BULLETIN, will continue until September 15.

FRENCH BLACK AND WHITE OF  
THE LAST HALF-CENTURY

(Continued from the July BULLETIN)

LEAVING the men who are no longer living, we now come to the several groups who typify more accurately the specifically contemporary movement. First, it will be best to refer to several men who may be classed as illustrators—Steinlen, Willette, Léandre, Vallotton, Forain, and Toulouse-Lautrec, the last of whom died prematurely. Wit and great cleverness mark them all, and all of them, with the exception of poor crippled Lautrec, rejoice in exuberant vitality. Their work has long been familiar through their many posters and the countless illustrations and political cartoons which they have contributed to the Paris press. In great part social caricature, their work is immediately understood and so needs little comment. Seen as a group they have been story tellers, commentators on modern life, and their usefulness would have suffered had they in any way departed from the making of their points. Possibly of them all the two outstanding figures are those of Lautrec and Forain, whose acid vision has given them a place apart among modern caricaturists. Forain unlike the others has strayed on occasion from the contemporary scene and given us a series of plates representing incidents from New Testament history. It is quite possible that no one since Rembrandt has so hardily attacked such subjects as the Prodigal Son, or succeeded in producing such unaffectedly pathetic and moving versions of them. A master of comedy and irony, he has here turned his histrionic gift to nobler purposes and given us a profession of fighting faith in the old beliefs which is almost shocking in its intensity. During the late war he turned his attention to fighting the Germans on the Paris front, and in so doing brought forth a series of scathing cartoons which may come in time to be considered the most impressive of their kind and period.

Quite distinct from the illustrators appear the several groups of artists about

whose work has raged most of the critical discussion of the last fifteen years. None of them has displayed any interest in contemporary life, nor have they told stories. They have taken for granted the discoveries of the students of optics and meteorology just as they have the incidence

It is curious how prevailing general theories correspond in the worlds of art and of abstract or scientific thought. In all probability the thinker and the artist have but the slightest touch with one another, and certainly they give little conscious thought to what each other is doing.



SCENE FROM LES FEMMES SAVANTES  
BY TOULOUSE-LAUTREC

of taxation, and while doubtless admitting that they are both interesting have seen that one no more than the other was necessarily a matter of importance to the artist, who after all makes pictures and not human beings, or grass, or atmosphere. They represent the full-fledged reaction against impressionism and all its doings which was bound to come with different modes of thought and philosophies of life.

But at the same time reference from one to the other frequently shows most startling coincidences. Thus the whole impressionist movement with its peculiar preoccupations and its quasi-scientific self-justification will be found to correspond most precisely with the unalloyed interest in external nature and a certain rationalizing, analyzing mode of thought which was the most marked characteristic of the

men whose impressionable youths were spent in the palmy days of Darwin and Herbert Spencer. Since then just as civilized life itself has been completely revolutionized in its mechanical aspects, so have new modes of philosophic thought come in. The outstanding popular names in philosophy at the time the immediately contemporary painters were forming their theories of life were those of James, who discarded the faculty psychology and later approached philosophy from the point of view of the modern experimental psychologist, and Bergson, who talked mystically about the *élan* and brought everything back to the human being. At the present time the name of Freud is bandied about, and "complex" has actually begun to be used as a slang phrase, while the popular aesthetic is that of Croce with its emphasis upon "intuition" and "expression."

Just like other people these painters, then young, walked about the museums of art, ethnology, and archaeology, and they saw that many of the most beautiful things in them, many of the most impressive, had no story, were marvelously incorrect from the naturalist's point of view, and quite patently had been made by persons who had never even heard of optics or the weather man. Obviously, even though quite possibly unconsciously, they became aware of a new field of investigation, since each of the so dogmatic theories of the older men, no matter how much it may have expanded experience or how much beauty may have been created in its pursuit, was seen in the light of the museums and their contents not to have afforded the answer to the eternal question, which remained just as inscrutable as it had ever been. All the impressionist and darwinian "analysis" had got nowhere—it was time to try "synthesis," that is, something in which man did not explore nature and make reportorial records of external fact, but explored himself and made a record of his attempts to understand himself. If there be any truth in such a theory of unconscious mass action on the part of the young painters as this, then possibly it explains the vast influence of such an older man as Cézanne. Cézanne never found himself

and never learned how to paint, at least so the Impressionists said—certainly he never learned how the way they did, for he was physically and mentally incapable of either agility or "slickness." But not being a highly intellectual person of the kind that could wrestle with ideas, and being rather slow-witted and perfectly honest and seeing only with the eyes that he was born with, he wrestled with himself, because without going through any elaborately involved mental processes, and possibly almost without knowing it, he realized, what it always takes clever men infinitely long to discover, that a painter makes pictures and not merely more or less accurate representations of external nature, that the beauty of a beautiful woman, for instance, plays an almost negligible part in making her portrait beautiful, howsoever truthful it may be. Thus, finding that he couldn't paint fast enough to do a bunch of cut flowers before they wilted, he quite calmly and naturally painted artificial flowers instead or did a healthy stupid geranium in its stupid earthen pot. And, somehow, wrestling with himself in this manner and being perfectly honest about it, he got certain qualities which were also discernible in the things in the ethnological and archaeological collections and which the world was busily and rather noisily discovering were very much worth while.

At any rate, whether the foregoing theory of unconscious mass action be true or false, the three outstanding figures of contemporary French art would appear from the American distance to be Matisse, Picasso, and Derain, all of whom have been experimenting in the workings of their own minds rather than attempting to record the workings of exterior nature. Matisse and Picasso are doubtless the best known in this country, but as has happened in other cases their work does not seem always to have been clearly differentiated by the American public. They are, however, quite distinct in their methods and their points of view. Matisse, from the north of France, was a pupil of Gustave Moreau; Picasso, a Spaniard, got his early training in Spain, and the only thing they have in common is remarkable skill of hand. Each

from his different angle has sought to approach reality, not the old-fashioned mechanical reality that consisted in a simple taking of inventories and striking of balances, putting down two and carrying one, but a kind of super-reality in which psychology was mixed up. While Matisse has on occasion pushed his research for "expression" to the uttermost limits of caricature, he has apparently never deviated from representation, and any child has al-

ical point of view thus became merely an axiom or definition and incapable of proof one way or another, in itself having no validity beyond that of convenience and always subject to change or denial. Therefore in denying representation Picasso like some Lobatchewsky of painting seems to have said in his own way, "Just let's see what results we can get if we postulate that an infinite number of parallel lines can run through the same point." That stage in



LA FILLE-MÈRE BY FORAIN

ways been able to tell what it was that he was drawing. Picasso, to the contrary, at one stage in his career, almost if not completely abandoned representation in his pursuit of the method which became famous under the title of "cubism." It was little more than the logical following to its necessary end of the depreciation of the "story-telling" picture so marked in the writing and conversation of such an older artist as Whistler, because it needs no demonstration that so long as there is representation at all "story" is potential. The requirement of representation from this log-

Picasso's development appears now to have passed, his more recent drawings in general appearance being quite in the traditional manner—as though he had come back to Euclid and were now proceeding on the theory that two parallel lines can never meet. As compared with Matisse's singularly direct and straightforward development, Picasso's many-sided activity, his willingness to try anything that occurs to his quick and fertile brain, bespeaks a quite different temperament. Both immersed in the new current of thought, Matisse, to use an analogy, has expressed



himself in the racy and simple French of his day, where the other, in addition to showing a trace of foreign accent and idiom, displays the joyfully distended and rather erudite vocabulary and syntax often observable in linguistically gifted foreigners.

Each of these men has been a great experimenter—just as were the Impressionists and Neo-Impressionists before them. But where their immediate prede-

cessors were post-darwinian in their more or less mechanistic outlook on life and art and their idolatry of the "fact," their experiments and innovations being in large measure little more than those of technique and the application of pigment—mechanical or optical, in a word—this newer investigation was apparently undertaken, though quite possibly without any too great amount of abstruse thought, in an endeavor to find out what it was that made things interesting to the eye rather than to knowledge of scientific fact or sentiment. In other words, it was a species of psychological exploration. Naturally many of the essays were abortive and many were so abstract as to appeal only to the most limited and highly trained audience, but at the same time much was of great interest to the mere casual onlooker, and on occasion very real beauty was produced. In its most abstract forms this laboratory practice brought down upon itself the jeers and anger of those who were unwilling to make the sacrifice of time and thought necessary to try to understand what was being attempted. Doubtless the followers, at least, of the leaders themselves did not always understand and in their efforts to imitate produced results like those of children trying to count, who know the names but not the order of the numerals. But because balderdash is uttered by the child it does not mean that counting is necessarily foolish. It is well to remember also that even great mathematicians themselves have been known to get tangled in their thought.

Discarding therefore the purely laboratory experiments, the work of both Matisse and Picasso is marked by its distortion of form—a distortion which is in most instances patently wilful. And it is this that is most usually and most bitterly held up against these men—that they have deliberately distorted. In the middle ages and the early renaissance many artists were keenly alive to the aesthetic possibilities of distortion, which after all is merely a means to a pattern or of emphasis upon some particular aspect or quality which the draughtsman desires to bring out. Our present-day eyes, however, are obsessed by the pictures produced by the camera, most of our knowledge of the shapes of things we get through the study of photographs rather than of the things themselves, and in consequence most of us habitually see things in terms of the lens, to which, being mechanical and impersonal, we have given our implicit faith. This has reached such a stage that we are no longer conscious of photographic distortion, which is just as great as any other and much less humanly true, for being purely mechanical it is thoroughly stupid. But the minute we meet any other kind of distortion, no



LITHOGRAPH BY MATISSE

cessors were post-darwinian in their more or less mechanistic outlook on life and art and their idolatry of the "fact," their experiments and innovations being in large measure little more than those of technique and the application of pigment—mechanical or optical, in a word—this newer investigation was apparently undertaken, though quite possibly without any too great amount of abstruse thought, in an endeavor to find out what it was that made things interesting to the eye rather than to knowledge of scientific fact or sentiment. In other words, it was a species

matter how intelligent, we are on the jump to denounce it. We have forgotten through familiarity how all the greatest of the masters distorted, or if conscious of it we are awed by their names and let it pass in silence. It is not necessary to go back to mediaeval times for examples, for two names as great and as unquestioningly accepted as any of the last century are those of Daumier and Delacroix. Yet if one goes from the work of the contemporary men back into the other galleries and looks honestly at Daumier's *Mlle. Etienne*-

trace on paper the outlines of the same model, and each while using outlines only will draw a different thing. One will draw a flat silhouette, another will draw the directions of stresses and strains, a third will in some way indicate that on one side of a line there is air and on the other a series of complicated forms and surfaces, while a fourth will create a linear pattern, and a fifth will present us with a portrait. Most nineteenth-century draughtsmen have contented themselves with inventory or portrait making. Some complicated the



LES NOMADES BY PICASSO

Joconde-Cunégonde-Bécassine or at Delacroix's illustrations to Faust he will find distortions as great and as wilful as any upon the contemporary wall. As a matter of fact, distortion is an unescapable element of the attempt to record anything that has been keenly felt or imagined, and it may be taken almost as axiomatic that any drawing in which distortion cannot be seen is a drawing of something neither really felt nor imagined but that has merely been compiled and then controlled from "general experience."

It is perhaps very elementary, but it will not suffer from repetition, to reiterate that drawing may be of many kinds, all of them equally valid. Several men will

problem by adding pattern to it. But very few did more. The modern men, however, seem to have abandoned the making of the inventory portrait and to be trying to indicate some of the things which their immediate predecessors ignored. Among other things such men as Matisse have discovered that certain things can only be achieved with speed, and that even great sacrifices must be made to it. Hesitation to ponder or to correct in this kind of work, so far from removing error in detail, simply destroys the whole because it interrupts the necessarily unhesitating course of both hand and eye. It is much like jumping the brook—it can't be done in more than one jump. One can try it

again and again, but each time it has got to be carried through in one movement.

To what extent these modern men have by their research made any new contribution or to what extent it will have any permanent effect, it is obviously impossible to say until after the event. We may believe or hope one way or another—but



FIG. 1. STANDING WOMAN

two things surely can be said, that they have given more people more seriously to think about some of the more recondite problems of art than any other group of men in a great many years, and that in their work is to be seen more definitely than anywhere else at the present time the effect of the vast archaeological and ethnographical collections which, gathered together in the great public museums during the last hundred years, have introduced into European life and experience elements previously unknown to western life.

W. M. L., JR.

## LOAN OF TERRACOTTAS FROM CRETE

AN interesting collection of Cretan terracottas has lately come into the possession of the Museum as a permanent loan from the American Institute of Archaeology. They were discovered in 1893-4 by Signor Federico Halbherr, in the course of his excavations at Praesos. The terracottas, fragmentary though they are and for the most part very primitive, are of especial importance in showing the development of early Greek art in Crete, and its interrelation with the art of other countries. Side by side in the same trench were found terracottas of Babylonian, Egyptian, Mycenaean, or pure Greek type. A few of the examples are unique in the history of clay modeling, while others show hundreds of repetitions. It is often evident, too, that the older types survived and were repeated with little variation in much later times. Most of the examples which we have placed on exhibition come from a trench in the valley outside the walls of the old citadel of Praesos, and are believed to be superfluous votive offerings buried by the priests of a near-by temple. A few of the objects represented in our collection are figures in the round, though by far the greater number are of the pinax or flat panel-relief type, made to be suspended or propped up in the shrine. There are altogether forty-seven pieces in the collection.<sup>1</sup> Since many of them repeat the same types, having often been cast from the same moulds, a selection only of the best examples has been exhibited. They are distributed with related objects in the various period rooms.

The terracottas belonging to the seventh century B.C. are exhibited in Case B in the Second Room of the Classical Wing. They show vividly the strong influences of the East, the sensuous forms of Babylonia and Assyria, the stylized mannerisms of Egypt. Of the figures in the round

<sup>1</sup>For a publication of these terracottas see F. Halbherr, *American Journal of Archaeology*, 1894, pp. 543-544; 1896, p. 579; 1901, pp. 231-283, 371-392; and the *Athenaeum*, June 22, 1895, pp. 812-813.



the commonest type is that of the nude goddess with high, conical polos, hair hanging in a loop over each breast, and hands pressed against the thighs. It shows strong Egyptian influence, and is closely paralleled by certain Cypriote and other island figures. A modification of this type shows the goddess without the polos, and with a heavy curled Egyptian wig (fig. 3). This figure is especially interesting in having on its back an inscription in the alphabet used on the Pythion at Gortyna, and can therefore be approximately dated as contemporary with those inscriptions. A common type, represented in our collection by one example, is that of the Babylonian robed Astarte, holding her hands against her breasts. A pinax type of which we possess only fragments shows a grotesque warrior in profile, wearing a visored helmet with a flowing plume, and carrying a spear and a round shield on which a ram's head

is roughly incised. A curious single pinax-figure (fig. 1) represents a woman standing, wearing a long pleated chiton and carrying in front of her a tympanum-shaped object decorated with bullae.

In Case C and Wall Case J of the Third Room are to be found examples dating from the sixth century B.C., which show the growing predominance of Greek influence over that of the Orient. Of the heads which belonged to larger figures, one represents a woman in a low conical headdress

decorated with spirals. The face with its retroussé nose and determined mouth shows a gift for realism in spite of the rough finish and the summary modeling of details. A second head has suffered much from exposure, but shows odd characteristics of its own in the very pointed chin and the expression of the eyes. Another

example evidently represents a goddess with veil and crown, and shows the dignity and aloofness of Greek archaism at its best. A rude image of a seated goddess is probably a late reproduction of a common primitive class. The most ordinary type of pinax is that of a human figure clad in a tight fringed tunic, in profile to the left. The hair is arranged in Egyptian style; the right arm is raised as if to hold a tall staff. The two examples which are exhibited in Case C are evidently from the same mould. By far the most beautiful relief of the collection (fig. 2) is that which shows an armed warrior dragging home a

female captive. The composition is harmonious and convincing. In spite of the roughness of the modeling there is a definite feeling of struggle in the captive, of vigor and determination in the man. A small pinax in almost perfect preservation shows a decorative pattern of palmette, lotos, and interwoven taenia, and has holes for suspension.

Dating from the first half of the fifth century B.C. is a pinax of the type of which we possess no complete copy. It is to



FIG. 2. WARRIOR DRAGGING HOME A CAPTIVE

be found in Case E of the Fourth Room, and shows the graceful figure of a *kala-thiskos* or Lakonian dancing-girl, with her high basket headdress and short, full chiton.

A pinax from the second half of the fifth century B.C. is placed in Case A of the Fifth Room. It is of unskilful workmanship, yet full of vivacity. It displays the back of a *Scilenos* with head in profile to the left and right arm raised.



FIG. 3. GODDESS

A pleasing little fragment which probably dates from Hellenistic times has been placed in Case B of the Seventh Room. Against the flat background a nude warrior in long-plumed helmet crouches behind his shield and brandishes a long sword.

From Nipidito, Crete, come two hand-carved bowls of dark stone, one of the Late Minoan I period, the other probably from the end of the Early Minoan period. They are placed in Case H of the First Room with similar examples from Crete. The larger and later of the two is of a dark purplish-brown color, and is shaped like a lotos flower with petals carved in low relief on the outer surface. The other bowl is of far ruder workmanship, and is

dark green. It has two knob handles, and is decorated with perpendicular cuttings on the outside of the lip.

M. E. C.

## EARLY CHRISTIAN GOLD GLASS

THE early Christians in Rome buried their dead in subterranean galleries or catacombs, sometimes in burial chambers but more often in niches or *loculi* along the narrow corridors. It was customary after burial to seal the tomb and frequently there were impressed in the moist plaster or cement, fragments of gold glass which had originally formed the bottoms of drinking vessels. It has generally been thought that these pieces of decorated glass served as a means of identifying the tombs and that the glass vessels were not made for a funerary purpose but were in use by the deceased during lifetime. The latter conjecture is undoubtedly correct; the identification hypothesis is not so certain. Dr. Gustavus A. Eisen, in an article on antique glass published in *The Art Bulletin*, vol. II, no. II, suggests that the gold glasses with scenes of Christ and the saints "were regarded as protective amulets to the defunct and that the cups were placed in the cement in such manner as to be readily seen from the passages in the catacombs. They indicated to the living that the deceased was a Christian, and served as a warning to the evil spirits and influences, which were supposed to haunt these dark places, that the dead should not be disturbed because he rested in Christ. . . . There are no good reasons for assuming that these cups were used as communion chalices, nor that they served as identification marks by which relatives could recognize the graves of the members of their families or those of friends."

This early Christian gold glass has been studied by several noted archaeologists and there is a considerable literature on the subject. The most comprehensive discussion and the greatest number of illustrations are to be found in the two works by Garrucci: *Vetri Ornati di Figure in Oro* (1858) and *Storia della Arte Cristiana*, vol. III (1876). Vopel in 1899 published an

excellent summary, *Die Altchristlichen Goldgläser*, supplemented by a brief descriptive list of all the examples known to him. He records nearly five hundred early Christian pieces with forty-two additional examples of mediaeval or modern workmanship. Another notable contribution is Kisa's *Das Glas im Altertume* (1908). We shall have occasion in commenting upon the examples of gold glass in the Museum collection to refer to

parent glass so that the gold was protected on both sides by layers of glass. The crackling of the gold to be observed in work of this kind was caused by the difference in the rate of contraction and expansion of the gold and of the glass within which it was imprisoned. The average diameter of these fragmentary bottoms of vessels is between three and five inches. Only very rarely did the sides of the vessel receive decoration in gold.



FIG. 1. FRAGMENT OF GLASS EMBEDDED IN PLASTER. SAINTS PETER AND PAUL SEATED; CHRIST STANDING

the description of our pieces in these works.

A brief note on the technique of gold glass may precede our description of the pieces in the Museum. In the manufacture of this ware gold leaf was attached by some such adhesive as gum or honey to the bottom of a transparent glass vessel. The design was then produced by scratching the gold leaf with a needle. Color was sometimes but rarely used in conjunction with the gold. When the graffito work on the gold was completed it was protected by fusing over it a disk of trans-

The designs etched in the gold of this early Christian glass possess little or no artistic value but iconographically they are of great interest, affording some analogies to contemporary frescoes, mosaics, and sarcophagi and showing the increasing use of Christian subjects in the art of the period. While the examples date from the third to the fifth century or even later, the second half of the fourth century was the period of their greatest production. The earliest glasses, dating from the third and early fourth century, are generally decorated with pagan subjects as the Chris-

tians of that period were not averse to the use of such material so long as it was employed for the sake of ornament and did not imply worship. Many of these glasses, being designed for household use, represent scenes from every-day life or portraits of men, women, or family groups. Freedom from persecution and the increasing strength of the Church account for the prevalence of Christian subjects in the later examples of gold glass. The great majority of glasses are so decorated.

Both from the point of view of chron-



FIG. 2. BIBLICAL CYCLE ENCIRCLING A MEDALLION

ology and from that of the subjects illustrated, the Museum collection of fourteen examples of early Christian gold glass is quite representative. Twelve of these were purchased by the Museum at various times from 1911 to 1918. The Pierpont Morgan Collection, given to the Museum in 1917, contained two important examples of early glass and a third piece which is of particular interest because Garrucci has suggested that it is an eighteenth-century imitation made to deceive the antiquarian Ficoroni. The entire group is now exhibited in Gallery F 2 in the Pierpont Morgan Wing. Numerous imitations and forgeries of early Christian gold glass were made in the eighteenth and nineteenth centuries. In the corridor connecting Galleries J 10 and J 11, is exhibited a small group of gold glass made in Venice

in the nineteenth century in imitation of early Christian examples. Two of the pieces are conjectural restorations of the forms of the unbroken vessels.

The iconography of early Christian gold glass may well be reviewed by a brief description of the pieces in the Museum collection. Vopel, in recording all the examples of gold glass known to him, groups them according to subject, making his chief classes:

1. Glass bearing Greek or Latin inscriptions.
2. Glass with pagan subjects.
3. Glass with secular subjects, including genre scenes and portraits of men, women, and family groups.
4. Glass with Hebrew religious subjects.
5. Glass with subjects relating to the Christian religion, including Biblical subjects and those representing apostles and popular saints.

Nearly all of these divisions are illustrated by Museum examples. The earliest piece, a fragment of yellow, somewhat iridescent glass dating from the third century, belongs in Vopel's first group as it bears only an inscription:  $\text{APBAK}$   
 $\text{TI TIIE}$ , which Garrucci has translated, "Arbakti (probably a proper name of barbarian origin), drink!" (TIIE being a corruption of the Greek "Drink!"). It might possibly be a transposition of the Latin "Bibe in otio"—"Drink at your ease."<sup>1</sup>

The majority of glasses decorated with secular subjects represent portraits and are generally inscribed with the names and with some form of greeting. Five such pieces are included in the Museum group. The bottom of a fourth-century bowl bears a bust portrait of a beardless man in the toga contabulata and the toast  $\text{CVM TVIS PIE ZESES}$  ("Drink! Long life to thee with thine"), within a gold border.<sup>2</sup>

Occasionally the portrait is made the center of a series of scenes. A portrait

<sup>1</sup>Acc. no. 16.174.1. Formerly in the Kircherian Museum, Rome. Pub.: Garrucci, *Vetri*, pl. XXXVIII, 1, p. 79; Vopel, no. 1, pp. 8, 20, 81.

<sup>2</sup>Acc. no. 18.145.5. Formerly in the Vatican Library. Pub.: Garrucci, *Vetri*, pl. XXVI, 3, p. 54; Storia, vol. III, pl. 195, 3, p. 177; Vopel, no. 84, pp. 8, 12, 43, 45, 80, 82ff.

bust, similar to the preceding, with the single word ZESES ("Live!"), forms the central medallion of the base of another bowl in the Museum collection and is surrounded by a cycle of Biblical scenes: Christ with the rod of power protecting the three Israelites in the fiery furnace, healing the paralytic, changing the water into wine at Cana, and Tobias and the monstrous fish (fig. 2). Kisa and Vopel both attribute glasses with Biblical cycles to the second half of the fourth century.<sup>3</sup>

Many of these portraits represent a man and his wife. Fragments probably from the bottom of such a bowl show the half-length figure of a woman in richly embroidered mantle, necklace, and diadem. A curtain at the right is caught up in a knot; the background is strewn with floral medallions. Vopel attributes this fragment to the later part of the fourth century.<sup>4</sup>

The base of a fourth-century drinking vessel of greenish glass, the gift of J. Pierpont Morgan in 1917, represents a family group—man, wife, and son—in a room. From the inscription we learn that the man was named Bulculus, the wife Venerosa, and the son Omobone. The design is completed by the toast, "Drink! Live!" (PIE ZESES).<sup>5</sup>

It is probable that the majority of these bowls were originally designed for various festivals, either domestic or religious. An excellent illustration is afforded by the base of a fourth-century bowl which was presumably used at a wedding-feast as it pictures a marriage or betrothal scene. At either side of a pillar, symbolic of the church, stand a beardless man in the toga

contabulata and a girl in tunic and richly embroidered mantle. Above are represented a gem and a laurel crown, the latter symbolizing the reward of conjugal fidelity. VIVATIS IN DEO ("Live in God") is the pious exhortation.<sup>6</sup>

Of glasses decorated with Hebrew subjects Vopel records but nine examples; the Museum is indeed fortunate in the possession of one of these rare fragments. The base of the original bowl was divided horizontally, the upper half containing various symbols of the Jewish cult: the Ark of



FIG. 3. SAINTS PETER AND PAUL BESIDE A SYMBOLIC PILLAR

the Covenant containing the rolls of the law and the prophets, two seven-branched candlesticks, the ram's horn, a circular cake perhaps representing the unleavened bread of the Passover, a roll, and palm branches. The lower portion of the base represents a banquet hall hung with garlands and furnished with a table on which is a fish in a basin. The inscription—*I BIBAS CVM EVLOGIA COKP* ("Drink with praise together")—and the subjects represented suggest that the bowl may have been used at a Jewish Passover feast and may have come from a Jewish catacomb. Kisa places glass with similar inscriptions

<sup>3</sup>Acc. no. 16.174.2. Found in the Cemetery of S. Callisto in 1715 and given to Pope Clement XI; at one time in the Kircherian Museum, Rome. Pub.: Garrucci, *Vetri*, pl. I, 1, p. 1; *Storia*, vol. III, pl. 171, 1, p. 115; Vopel, no. 85, pp. 16, 43, 44f., 68, 72f., 75f., 81.

<sup>4</sup>Acc. no. 18.145.7. Formerly in the Vatican Library. Pub.: Garrucci, *Vetri*, pl. XXXII, 6, p. 62; *Storia*, vol. III, pl. 200, 6, p. 186; Vopel, no. 146, pp. 10, 12, 44, 45.

<sup>5</sup>Acc. no. 17.190.493. Formerly in the Kircherian Museum. Pub.: Garrucci, *Vetri*, p. 61, pl. XXXII, no. 2; Vopel, p. 38, no. 105.

<sup>6</sup>Acc. no. 15.168. Pub.: *M.M.A. Bulletin*, vol. XI, p. 128; Garrucci, *Vetri*, pl. XXVI, 11; *Storia*, vol. III, pl. 195, 11, p. 178; Vopel, no. 138, pp. 8, 12f., 42f., 45f., 81, 83; Eisen, *Antique Glass*, in *Art Bulletin*, vol. II, p. 113, pl. XIII.



in the second half of the fourth century.<sup>7</sup> The curious fact that practically all of the glasses with Hebrew symbols were discovered in Christian catacombs Dalton attributes to the same tolerance which the early Christians showed in their use of pagan subjects. "Who made the glasses is another question; they may either have been produced in pagan workshops, or by Jewish artificers settled in Rome."<sup>8</sup>

Of the large group of glass with Biblical scenes or representations of apostles and saints the Museum has seven examples. An oval medallion of pale green glass with backing of cobalt blue shows the figure of Christ or of Moses clad in tunic or pallium and with the rod of power in his extended right hand. This example probably dates from the second half of the fourth century, as miracles are most frequently found represented in glass of that period.<sup>9</sup>

Figures of saints and apostles were appropriate subjects for the decoration of glass, whether designed for use at special feasts of the church or for family festivals. The Museum fragment of emerald green glass representing a bust of Saint Lawrence, the cross projecting above his shoulder, may perhaps have been made for the celebration of the Feast of Saint Lawrence in Rome. The inscription—*ANE VIVAS IN CR LAVRENTIO*—probably gives the end of a proper name and *Vivas in Cristo* (et in) *Laurentio* ("Live with Christ and Lawrence"). The form of the Sacred Monogram which is inscribed above the saint's head and the *A* and *Ω* which also appear are attributed by Vopel to the later part of the fourth century.<sup>10</sup>

The most popular figures are those of

Saint Peter and Saint Paul who, in the earlier examples, are represented as young and beardless and are generally seated. In this manner they are pictured in a fragment of glass at the Museum, the base of a bowl which is still embedded in plaster and which may perhaps have been originally made for the Feast of Saint Peter and Saint Paul at Rome (fig. 1). The two saints are seated at either side of a smaller standing figure of Christ holding wreaths above their heads. The inscription—*ELARES EN CRISTO DENGNETAS AMICOROM*—is faulty Latin for *hilares in Cristo, dignitas amicorum* ("Joyful in Christ, worthy among thy friends"). This type is generally assigned to the middle of the fourth century.<sup>11</sup>

The same saints appear beardless but instead of being seated are pictured standing at either side of a woman in tunic, stole, necklace, and diadem, representing either a saint or a Christian woman, as her name *PEREGRINA* is inscribed above. Authorities differ as to the date of this example, Vopel assigning it to the first half of the fourth century while others hold the opinion that standing figures of the apostles were made from the middle of the fourth century onward. The attitude of the female figure whose arms are outstretched as in prayer is interesting because of the analogies it presents with similar orants in contemporary frescoes. Such figures may have been portraits of the deceased or may have symbolized the soul.<sup>12</sup>

In the decoration of the base of a bowl of later date in the Museum Saint Peter and Saint Paul are portrayed as older men with beards and are clad in pallia (fig. 3). They are standing at either side of a jeweled pillar symbolizing the Church and surmounted by the Sacred Monogram in the form attributed by Garrucci to the late fourth or early fifth century. The names *PETRVS* and *PAVLVS* are inscribed beside the figures.<sup>13</sup>

<sup>7</sup>Acc. no. 18.145.1. Formerly in the Biblioteca della Vallicella. Pub.: Garrucci, Vetri, pl. V, 3, p. 14; Storia, vol. VI, pl. 490, 3, p. 157; Vopel, no. 163, pp. 9, 11, 16.

<sup>8</sup>O. M. Dalton, *The Gilded Glasses of the Catacombs*, an excellent account based to a large degree upon Vopel's book and published in *The Archaeological Journal*, vol. LVIII, pp. 225-253.

<sup>9</sup>Acc. no. 18.145.8. Formerly in the Vatican Library. Pub.: Garrucci, Vetri, pl. VII, fig. 14, p. 23; Vopel, no. 279, pp. 8, 10, 64.

<sup>10</sup>Acc. no. 18.145.3. Pub.: Garrucci, Vetri, pl. XX, 1, p. 43; Storia, vol. III, pl. 189, 1, p. 162; Vopel, no. 404, pp. 12, 18, 23, 25, 53, 81, 85.

<sup>11</sup>Acc. no. 18.145.2. Formerly in the Vatican Library. Pub.: Garrucci, Vetri, pl. XXI, 6, p. 49; Storia, vol. III, pl. 190, 6, p. 170; Vopel, no. 375, pp. 10, 13, 19, 50, 57, 85.

<sup>12</sup>Acc. no. 16.174.3.

PETRVS inscribed on another late fourth- or fifth-century example indicates that the busts of two bearded men there pictured represent Saint Peter and Saint Paul. This fragile iridescent glass probably came from the Gréau Collection and was given to the Museum by J. Pierpont Morgan.<sup>14</sup>

The base of another bowl is decorated with portrait busts of two beardless apostles or apostolic men in tunics and mantles, within an engrailed band and an outer border of half-ovals. Vopel describes similar types, attributing them to the second half of the fourth century, though Kisa assigns the beardless type to the period before the middle of that century.<sup>15</sup>

The last example to be described is a

<sup>14</sup>Acc. no. 17.194.357. Pub.: M.M.A. Bulletin, vol. VI, p. 235; Froehner, *Collection Julien Gréau* (1903), ch. XXII, p. 218, no. 1611(?).

<sup>15</sup>Acc. no. 18.145.6. Formerly in the Vatican Library. Pub.: Garrucci, *Vetri*, pl. XVI, 1, p. 37; *Storia*, vol. III, pl. 185, 1, p. 155; Vopel, no. 435, pp. 9, 12, 19, 54.

medallion representing bust portraits of a young woman and child in gilt on a dark ground and is framed in gilt with a border of conventional leaf forms in relief.<sup>16</sup> Suspended by a chain about the child's neck is a bulla or ornamental pendant containing an amulet, of the sort worn by Roman children of noble birth to protect them against sickness and the evil eye. The antiquarian Ficoroni considered this portrait medallion a genuine example of ancient glass and published it in his study of the ancient bulla. Garrucci, however, raises the question of its authenticity by suggesting that it was made by a forger who knew Ficoroni's interest in the bulla. From the latter's collection it passed successively into the Walpole, Wentworth Dirke, and Pierpont Morgan collections.

C. L. A.

<sup>16</sup>Acc. no. 17.190.109. Pub.: Garrucci, *Vetri*, pl. XL, 9, p. 83; Ficoroni, *La Bolla d'Oro* (1732), p. 11; Walpole, *Catalogue of Strawberry Hill* (1842), p. 155, no. 70; Vopel, no. 528.

## NOTES

**SUMMER VISITORS.** The summer is peculiarly the season of the out-of-town visitor to the Museum. During the month of July many different groups of summer visitors have taken advantage of Museum hospitality to see the collections accompanied by a Museum Instructor or by an other member of the staff. Among these special guests at the Museum have been students at the Summer Session of Columbia University, delegates to the Sixth World Convention of Christian Endeavor Societies, blind teachers of the blind who were accorded the unusual privilege of handling selected Museum objects, and young women from a colored branch of the Young Women's Christian Association. The groups of students from Columbia University under guidance of Leonidas W. Crawford came on July 7 and July 11 and were introduced in sections to

those collections in which each had peculiar interest. Paintings and the recent "finds" of the excavators of the Museum Egyptian Expedition proved especially popular. This was but a first glimpse of the objects and was intended to help the students to gain more from their later visits alone than they might otherwise.

**THE STAFF.** Miss C. Louise Avery, Assistant in the Department of Decorative Arts, has been appointed an Assistant Curator in the same department.

**JULY ACCESSIONS.** The gifts offered to the Museum since the last issue of the BULLETIN and accepted by the Trustees on July 18th, 1921, will be acknowledged in the September issue and shown in the Accessions Room at that time.

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Subscription price, two dollars a year, single copies twenty cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

OFFICERS AND TRUSTEES OF THE  
MUSEUM

ROBERT W. DE FOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
HENRY W. KENT	Secretary

THE MAYOR OF THE CITY OF NEW YORK  
THE COMPTROLLER OF THE CITY  
THE PRESIDENT OF THE DEP'T. OF PARKS  
PRESIDENT, NATIONAL ACADEMY OF DESIGN

EDWARD D. ADAMS	FRANCIS C. JONES
GEORGE F. BAKER	LEWIS CASS LEDYARD
GEORGE BLUMENTHAL	V. EVERIT MACY
DANIEL CHESTER FRENCH	J. P. MORGAN
CHARLES W. GOULD	WILLIAM C. OSBORN
R. T. HAINES HALSEY	SAMUEL T. PETERS
EDWARD S. HARKNESS	HENRY S. PRITCHETT
ARTHUR CURTISS JAMES	CHARLES D. NORTON

THE STAFF

Director,	EDWARD ROBINSON
Assistant Director,	JOSEPH BRECK
Curator of Classical Art,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Curator of Decorative Arts,	JOSEPH BRECK
Curator of Armor	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Curator of Prints	WILLIAM M. IVINS, JR.
Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Sup't of the Building,	CONRAD HEWITT
Associate in Industrial Arts,	RICHARD F. BACH

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.